

J.S. Bach

Cantata No. 174

Ich liebe den Höchsten von ganzem Gemüte

1. Sinfonia

The musical score for the first movement of Cantata No. 174 features four systems of music. The top system starts with a forte dynamic (f), indicated by a dynamic marking in parentheses. The bass staff has a single note at the beginning. The subsequent systems show continuous musical patterns with various note values and rests. Measure numbers 1, 3, 6, and 8II are marked on the left side of the score.

J.S. Bach - Church Cantatas BWV 174

The musical score consists of six staves of music, likely for a three-part setting (Soprano, Alto, Bass). The staves are arranged vertically, with the top two staves sharing a common brace and the bottom four staves sharing another. The key signature is mostly A major (no sharps or flats), indicated by a single sharp sign on the treble clef staff.

Measure 11: The bass staff has a dynamic marking *(f)*. The soprano and alto staves have eighth-note patterns.

Measure 14^{II}: The bass staff has a dynamic marking *(f)*. The soprano and alto staves have eighth-note patterns.

Measure 16: The bass staff has a dynamic marking *(p)*. The soprano and alto staves have eighth-note patterns.

Measure 18^{II}: The bass staff has a dynamic marking *(f)*. The soprano and alto staves have eighth-note patterns.

Measure 21: The bass staff has a dynamic marking *(f)*. The soprano and alto staves have eighth-note patterns.

Measure 23^{II}: The bass staff has a dynamic marking *(p)*. The soprano and alto staves have eighth-note patterns.

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The musical score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C').

- Staff 1 (Top):** Treble clef. Measures 26 through 28. The first measure (26) shows a continuous eighth-note pattern in the upper voices. Measure 27 begins with a dynamic '(p)' (pianissimo). Measure 28 starts with a dynamic '(D)' (diminuendo). Measure 29 concludes with a dynamic 'f' (fortissimo).
- Staff 2:** Treble clef. Measures 28II through 31. The music continues with eighth-note patterns, with measure 28II showing a transition to a more complex harmonic structure.
- Staff 3:** Bass clef. Measures 31 through 33II. The bass line provides harmonic support, featuring sustained notes and eighth-note patterns.
- Staff 4:** Treble clef. Measures 33II through 36. The music shifts to a higher register, with eighth-note patterns continuing across the measures.
- Staff 5 (Bottom):** Bass clef. Measures 36 through 38II. The bass line maintains its rhythmic pattern, providing a solid foundation for the upper voices.

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The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The staves are arranged in two groups of three, separated by a vertical brace.

- Staff 1 (Top Left):** Features a continuous eighth-note pattern in the bass line and sixteenth-note patterns in the upper voices.
- Staff 2 (Top Right):** Shows a mix of eighth-note and sixteenth-note patterns across all voices.
- Staff 3 (Middle Left):** Contains eighth-note patterns in the bass line and sixteenth-note patterns in the upper voices.
- Staff 4 (Middle Right):** Features eighth-note patterns in the bass line and sixteenth-note patterns in the upper voices.
- Staff 5 (Bottom Left):** Shows eighth-note patterns in the bass line and sixteenth-note patterns in the upper voices.
- Staff 6 (Bottom Right):** Features eighth-note patterns in the bass line and sixteenth-note patterns in the upper voices.

Measure numbers are indicated at the beginning of each staff:
41, 43II, 46, 48II, 51, 53II

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The musical score consists of six staves of music, likely for a church cantata. The staves are arranged in two groups of three. The top group (measures 56-60) features a treble clef, a bass clef, and a bass clef. The bottom group (measures 61-68) features a treble clef, a bass clef, and a treble clef. The music is in common time and includes various dynamics such as *p* (piano), *f* (forte), and *s* (sforzando). The notation includes sixteenth-note patterns, eighth-note chords, and sixteenth-note chords.

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The image displays six staves of musical notation, likely for organ or harpsichord, arranged vertically. The notation is in common time and consists of two voices: a treble voice (upper) and a bass voice (lower). The key signature is one sharp (F# major or G minor). Measure 71 starts with a treble eighth-note followed by a bass eighth-note. Measures 72-73 show a continuous pattern of eighth-note pairs between the voices. Measure 74 begins with a bass eighth-note followed by a treble eighth-note. Measures 75-76 show a return to the eighth-note pair pattern. Measure 77 starts with a bass eighth-note followed by a treble eighth-note. Measures 78-79 show a return to the eighth-note pair pattern. Measure 80 starts with a bass eighth-note followed by a treble eighth-note. Measures 81-82 show a return to the eighth-note pair pattern. Measure 83 starts with a bass eighth-note followed by a treble eighth-note. Measures 84-85 show a return to the eighth-note pair pattern. Measure 86 starts with a bass eighth-note followed by a treble eighth-note. Measures 87-88 show a return to the eighth-note pair pattern. Measure 89 starts with a bass eighth-note followed by a treble eighth-note. Measures 90-91 show a return to the eighth-note pair pattern. Measure 92 starts with a bass eighth-note followed by a treble eighth-note. Measures 93-94 show a return to the eighth-note pair pattern.

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The musical score consists of five staves of music, likely for a harpsichord or organ, arranged vertically. The staves are separated by brace lines.

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). Measures 86 through 90. The music features rapid sixteenth-note patterns in the upper voices and sustained bass notes.
- Staff 2:** Bass clef, key signature of one sharp (F#). Measures 86 through 90. It provides harmonic support with sustained bass notes.
- Staff 3 (Second from Top):** Treble clef, key signature of one sharp (F#). Measures 91 through 95. The music continues with sixteenth-note patterns, with dynamic markings "p" (piano) appearing in the first two measures of this staff.
- Staff 4 (Third from Top):** Bass clef, key signature of one sharp (F#). Measures 91 through 95. It provides harmonic support with sustained bass notes.
- Staff 5 (Bottom):** Treble clef, key signature of one sharp (F#). Measures 96 through 99. The music concludes with sixteenth-note patterns.

J.S. Bach - Church Cantatas BWV 174

The image displays six staves of musical notation, likely for a church cantata by J.S. Bach. The staves are arranged vertically, each starting with a clef (G-clef for treble, F-clef for bass), a key signature (mostly one sharp), and a time signature (common time). The music consists of various note values (eighth, sixteenth, thirty-second) and rests, often grouped by vertical bar lines. Measure numbers are visible at the beginning of some staves: 101, 103II, 106, 108II, III, and 113II. The notation includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and performance instructions such as 'rit' (ritardando) and 'tempo'.

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The musical score consists of six staves of music, likely for organ or harpsichord, arranged vertically. The staves are separated by brace lines. The key signature is mostly F major (one sharp) with some changes. Measure numbers 116, 118, 120 II, 123, 125 II, and 128 are visible above the staves. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo). The bass staff shows sustained notes and rhythmic patterns.

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 131-132. The score consists of two staves: treble and bass. The treble staff features a continuous pattern of eighth-note pairs, while the bass staff provides harmonic support with sustained notes and chords.

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 134-135. The treble staff shows a rhythmic pattern of eighth-note pairs and sixteenth-note groups. The bass staff continues to provide harmonic foundation with sustained notes and chords.

2. Aria

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 1-4 of the 2nd Aria. The score includes parts for Ob. I, Ob. II, Vc. I, II, and Continuo. The vocal line is supported by a dynamic basso continuo part, with the strings providing harmonic and rhythmic texture.

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 5-8 of the 2nd Aria. The vocal line continues with melodic phrases supported by the continuo and strings.

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 9-12 of the 2nd Aria. The vocal line concludes with a final melodic phrase supported by the continuo and strings.

Musical score for J.S. Bach's Church Cantata BWV 174, page 10, measures 13-16 of the 2nd Aria. The continuo part is highlighted with a large bracket, indicating its prominent role in the harmonic structure.

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15 Alto

Ich lie - - be den Höch - sten von
I love _____ the Al - might - y with

19

gan - zem Ge mü - te,
deep - est de - vo - tion,

23

ich lie - - be den Höch - sten von
I love _____ the Al - might - y with

27

gan - zem Ge mü - te, er hat mich auch _____ am höchsten lieb, er
deep - est de - vo - tion, and I am sure _____ that God loves me, and

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31

hat mich auch am höchsten lieb; ich lie - - - be den
I am sure that God loves me; I love the Al - - -

34

Hoch - - sten von gan - - - zem Ge - mü - te, er
might - - y with deep - - - est de - vo - - tion, and

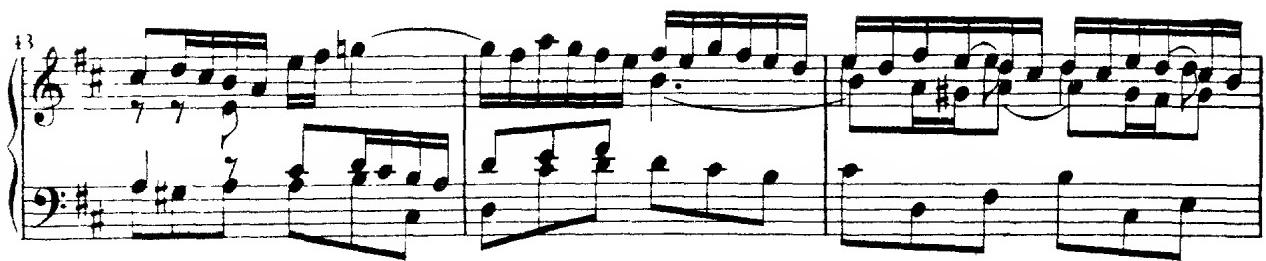
37

hat mich auch am höchsten lieb; ich lie - be den Höchsten von
I am sure that God loves me; I love the Al-might-y with

40

gan - zem Ge - mü - te, er hat mich auch am höch - - sten lieb.
deep - est de - vo - tion, and I am sure that God loves me.

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Musical score for J.S. Bach's Church Cantata BWV 174, page 13, measures 46-48. The treble staff shows a mix of eighth-note and sixteenth-note patterns. The bass staff provides harmonic foundation with sustained notes and rhythmic patterns.

Musical score for J.S. Bach's Church Cantata BWV 174, page 13, measures 49-51. The treble staff includes lyrics: "Ich lie - be den". The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Musical score for J.S. Bach's Church Cantata BWV 174, page 13, measures 52-54. The treble staff includes lyrics: "Höch - sten von gan - zem Ge - mü - te, er might - y with deep - est de - vo - tion, and". The bass staff provides harmonic support with sustained notes and rhythmic patterns.

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55

hat mich auch am höchsten lieb,
I am sure that God loves me,

58

er hat mich auch am höchsten lieb,
sure am I too that God loves me,

61

er hat mich auch am
and I am sure that

64

höchsten lieb; ich liebe den Höchsten von ganzer Gemüte, er
God loves me; I love the Almighty with deepest devotion, and

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67

hat mich auch am höch. - sten lieb.
I am sure that God loves me.

71

75

79

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83

Gott al . lein, Gott al . lein soll der
God to me, God to me will my

87

Schatz der See - len sein, da hab ich die e.
treas - ure ev - er be, as wide and as deep

90

wi - ge_ Quelle, die e - - wi - ge_ Quelle der Gü - te;
as the o - cean, as wide and as deep as the o - cean,

93

Gott al . lein, al . lein soll der Schatz der
God to me, to me will my treas - ure

96

See - len sein, der Schatz der See - len, der
ev - er be, my treas - ure ev - er, — my

99

Schatz der See - len, da hab ich die e -
treas - ure ev - er, as wide and as deep

102

- wi - ge_ Quel - le, die e - wi - ge Quel - le der Gü - te.
— as - the - o - cean, as wide as as deep as - the - o - cean.

Da Capo

3. Recitativo

Tenore

O Lie - be, welcher keine gleich! O unschätzbares Lö - se - geld!
De - vo - tion! such as nev - er known! O pre - cious love, of God a - lone!

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Der Vater hat des Kindes Leben ^{für} Sünden in den Tod gegeben, und alle, die das
His on - ly Son the Fa-ther gave us, to suf-fer death and so to save us, that mor-tals lost to

Himmelreich verscherzet und verloren, zur Seeligkeit erko-ren. Also hat
heav-an and pre-des-tined for dam-na-tion may yet at-tain sal-va-tion. Ah, so in -

Gott die Welt ge-liebt! Mein Herz, das mer-ke dir, und stär-ke dich mit die-sen
deed God loved the world! My heart, be not a-fraid, your strength re-new, your hope a -

Worten: vor diesem mächtigen Panier er-zittern selbst die Höllen-pforten.
wa-ken; for where God's ban-ner is dis-played the ver-y gates of Hell are shak-en.

4. Aria

Viol , Va
(tutti all'
unisono)
Vc I, II
Continuo



12(136) Basso



20

zu,
faith,
greift zu,
guard it well!
faest das Heil,
hold it fast,

23

ihr Glau - bens-hän - de, faest das Heil,
with hands ex - tend - ed, hold it fast,

26

greift zu, faest das Heil, ihr Glau - bens - hän - de, grei - fet
guard it well! hold it fast, with hands ex - tend - ed, guard your

31

zu,
faith,
faest das Heil,
hold it fast,

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34

greifet zu,
guard it well!

faßt das Heil,
hold it fast

ihr Glau-bens-
with hands ex -

37

hän-de, grei-fet zu, faßt das Heil, ihr Glau-bens-hän-de

tend-ed, guard your faith, hold it fast with hands ex-tend-

40

de, faßt das Heil, greifet zu!
ed, hold it fast, guard it well!

45

48

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51

Je-sus gibt sein Him-mel-o-pens Heav'n to...
reich und ver-langt nur das von euch: gläubt...
ge-treu, ge-treu bis an das...
En-de, bis an das En-de; Je-sus'

54

you, this is all He bids you do: "Soul..."

57

be true, be true, 'til life is...

60

end ed, 'til life is end ed; Je-sus

65

gibt sein Himmel-reich und verlangt nur das von euch: gläubt
o-pens Heav'n to you, this is all he bids you do: "Soul"

69



— ge . treu ————— bis an das En . . de;
— be true, ————— 'til life is end . . ed;"

73



Je - sus_ gibt sein Himmel-reich und verlangt nur das von
Je - sus_ o - pens Heav'n to you, this is all He bids you

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80

euch: Gläubt ge - treu, be - true,
do: "Soul be - true,"

83

gläubt ge - treu bis an das En -
soul be - true. 'til life is end -

86

- de, gläubt ge - treu, ge - treu bis an das En -
- ed, soul be - true, be - true 'til life is end -

91

de! Greifet zu, faßt das Heil,
ded." Keep the faith, hold it fast,

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94

grei - fet zu, faßt das Heil, ihr Glaubens - hän - de,
guard - your faith, hold it fast with hands ex - tend - ed.

99

grei - fet zu, faßt das Heil, ihr Glaubens - hän - de,
guard - your faith, hold it fast with hands ex - tend - ed.

102

zu, well! greifet zu, guard your faith, faßt das Heil, hold it fast,

105

zu, well! greifet zu, guard it well, faßt das Heil, hold it fast, with hands ex -

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108

hän - de, faßt das Heil, _____ greifet zu, faßt das Heil, ihr Glau - .
tend - ed, hold it ____ fast, _____ guard it well, hold it fast with hands _____

112

- bens hän - de, grei - - - fet zu,
ex - tend - ed, guard your faith,

116

faßt _____ das Heil, greifet zu,
hold _____ it fast, guard it well,

119

faßt das Heil, ihr Glau - bens - hän - de, faßt das -
hold it fast, with hands ex - tend - ed, hold it -

122

Heil, das Heil, ihr Glau.bens.hän - de. faßt das Heil, greifet zu!
fast - and - firm with hands - ex - tend - ed, hold it fast, guard it well!

(f) **Dal Segno**

5. Choral (Mel...Herzlich lieb hab ich dich, o Herr")

Soprano

Herz - lich - lieb - hab - ich - dich, o Herr. ich
 Die gan - ze Welt er - freut mich nicht, nach
I love ask Thee Lord, with all here my heart, and

Alto

Herz - lich - lieb - hab - ich - dich, o Herr, ich
 Die gan - ze Welt er - freut mich nicht, nach
I love ask Thee Lord, with all here my heart, and

Tenore

Herz - lich - lieb - hab - ich - dich, o Herr. ich
 Die gan - ze Welt er - freut mich nicht, nach
I love ask Thee Lord, with all here my heart, and

Basso

Herz - lich - lieb - hab - ich - dich, o Herr, ich
 Die gan - ze Welt er - freut mich nicht, nach
I love ask Thee Lord, with all here my heart, and

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bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himm'l und Er - de frag ich nicht,wenn i - h dich nur kann ha - ben.
pray Thee stay Thou not a - part, but help me, Lord, and bless me.
whole world seems of lit - tle worth, if I may not pos - sess Thee.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himm'l und Er - de frag ich nicht,wenn ich dich nur kann ha - ben.
pray Thee stay Thou not a - part, but help me, Lord, and bless me.
whole world seems of lit - tle worth, if I may not pos - sess Thee,

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himm'l und Er - de frag ich nicht,wenn ich dich nur kann ha - ben.
pray Thee stay Thou not a - part, but help me, Lord, and bless me.
whole world seems of lit - tle worth, if I may not pos - sess Thee,

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himm'l und Er - de frag ich nicht,wenn ich dich nur kann ha - ben.
pray Thee stay Thou not a - part, but help me, Lord, and bless me.
whole world seems of lit - tle worth, if I may not pos - sess Thee,

7
Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zer'richt, so bist du doch mein' Zu - ver - sicht, mein
And e - ven - though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

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Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

15

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!